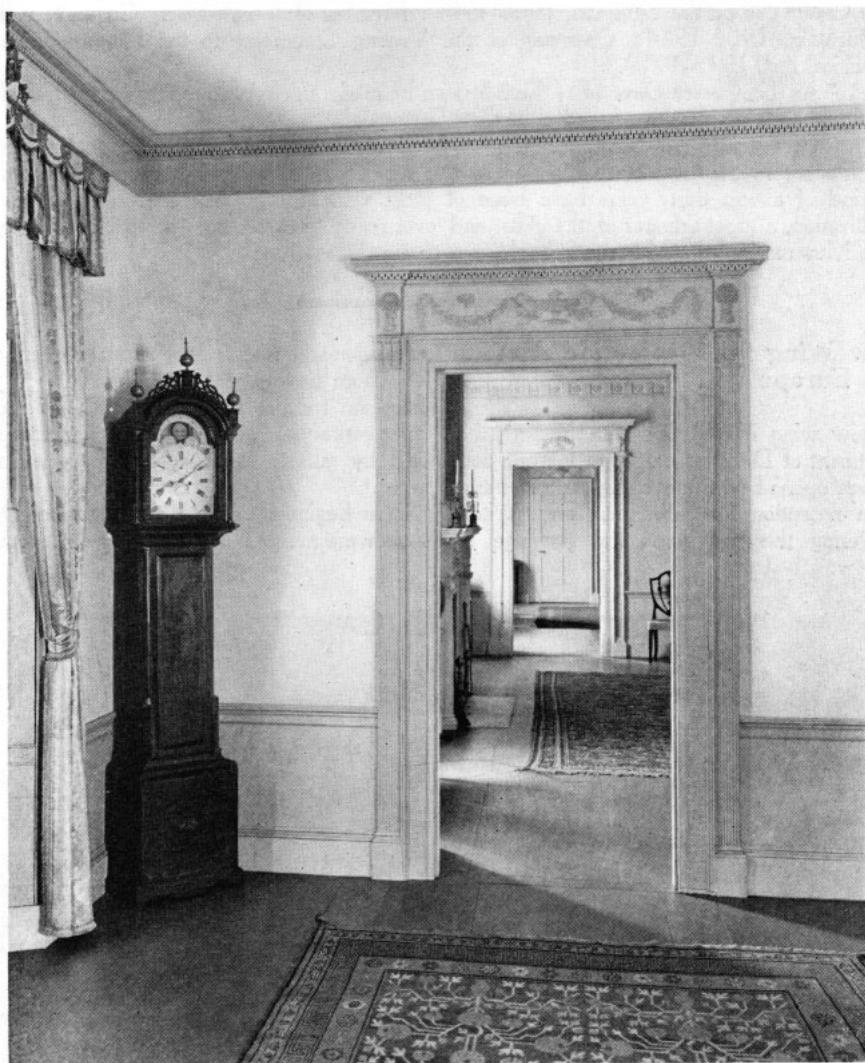


# BULLETIN OF THE MUSEUM OF FINE ARTS

VOLUME XXVI

BOSTON, DECEMBER, 1928

NUMBER 158



*A Vista through the McIntire Rooms*

1800-1801

Charles Amos Cummings Bequest Fund and an Anonymous Gift

PUBLISHED BI-MONTHLY

SUBSCRIPTION 50 CENTS

In addition, a few other exhibits remain temporarily on the Ground Floor of the Evans Wing of Paintings — the Bremgarten Room, the Lawrence Room containing the William Arnold Buffum Collection of amber, and the Leslie Lindsey Mason Memorial Collection of Musical Instruments, and some English porcelains, alphabetically arranged according to the place of manufacture, in the Lecture Hall corridors.

Small passages in the wing, window alcoves, and recesses that occurred naturally in the development of the architectural plan for this collection, have been utilized for the exhibition of groups of objects related to adjacent period rooms and selected for their particular value in the artistic scheme of display. These groups, charming in color and form, give variety and provide unexpected notes of interest which add to the pleasure and knowledge resulting from a tour of the wing.

In the ordered and unified sequence of exhibits each room gathers charm and importance and a congenial atmosphere pervades the whole. But while creating a harmonious ensemble, full of life and interest, the most significant achievement has been the assembling of authentic material and its presentation in a manner as historically correct as study and research among available facts have made possible.

A. W. K.



*Algerian Embroidery*

Alfred Greenough Collection

### Moroccan and Algerian Textiles

**A**N exhibition of Moroccan and Algerian textiles, with a small collection of Kabyle jewelry, has been arranged in the Forecourt Gallery to remain until January.

While it is improbable that any of the pieces now on exhibition date from a period earlier than the last half of the eighteenth century, they illustrate long established traditions which have mingled to make up the civilization peculiar to Morocco and Algeria. The hardy Berber tribes, the earliest

known inhabitants, are represented by a heavy hooded cloak of wool, from the Great Atlas Mountains, its sombre blackness relieved by a splash of brilliant vermilion across the back. From the Berbers of the Lesser Atlas Mountains come two weavings of wool with simple geometric designs. The Kabyles, a tribe of Berbers, living in Algeria, produced the jewelry of silver, enamel, and coral whose bold designs complete and adorn the primitive costume of their women.

In the geometric patterns of the woven silk girdles from Fez the Arabic tradition can be traced, combined with floral patterns showing the influence of Spain and Italy in the sixteenth and of France in the eighteenth and nineteenth centuries. The restrained and delicate monochrome embroideries from Fez contrast strongly with the boldly conventional floral designs of the Tetouan embroideries. In these we see the influence of the Near East by way of Algeria. In the embroidery from Azemmoun with stiff birds facing each other across geometric jars of flowers the derivation from the embroideries of Spain and Italy is clear. Unlike any of these are the mosaic-like embroideries from Chechaouen. They are decorations for a bed, not as one might expect to be placed on top of a bed, but along the vertical sides of the mattress.

The vivid red and green velvet hanging with nine architectural arches, the five middle ones embroidered with gold thread, was not intended to be seen every day, but only on the occasion of a wedding. Before it the bride was placed to be admired by the invited guests. This was a gift to the Museum from M. Prosper Ricard, Chef du Service des Arts Indigènes du Maroc.

The restrained sophistication of certain of the Algerian embroideries is well illustrated by a curtain made of three narrow panels of thin linen embroidered with neutral violet and blue silk, and joined by bands of colored ribbons sewed together. With this are several fine pieces representing a characteristic type of Algerian embroidery, with large irregular palmettes worked with rich red and blue silk, and a little yellow silk or gold thread.

G. T.

### New Egyptian Room Opened

**O**N November 14 another room in the Egyptian Study Series on the Ground Floor was opened to the public. This will be known as Study Room III, and contains material of the Middle and New Kingdoms. The completed Study Series will eventually consist of four rooms as follows: I. Predynastic and Early Dynastic Periods; II. Old Kingdom; III. Middle and New Kingdoms; IV. Late Egyptian, Ethiopian, and Meroitic Periods. Of these Room I was opened in September, 1926, while II and IV are as yet only projected.

The new room is on the left-hand side of the corridor leading from the Crypt to the newly

opened wing of the Decorative Arts of Europe and America. The exhibition is designed to supplement the material of the Middle and New Kingdoms shown in the Main Galleries upstairs, and is intended primarily for the student, but the general public will find in it much of interest. In addition to exhibits of pottery and stone vessels, household furnishings, tools and weapons, and costume, there is a case containing fragments of textiles, netting, and leather-work, as well as samples of decorated faience, and on the wall are frames in which are shown groups of rare ivory inlays and ornaments cut from sheets of mica, a hitherto unknown technique. Other cases contain small ornaments, beads, and the like; a group of swords and daggers; a series of small sculptures; and a representative group of inscriptions and reliefs of the Middle and New Kingdoms.

A reproduction in plaster of the well-known head of Queen Nefertiti, wife of Akhnaton, (in the Berlin Museum) has been generously lent to the Museum by Miss Ella Munsterberg, and placed in this room. It will be of especial interest for its color, which faithfully reproduces that of the original.

Full details of this exhibition have been published in a Gallery Book, placed at the disposal of visitors in this room, copies of which may be purchased at the Sales Desk in the Museum. D. D.

### Bequest to the Museum

A FRIEND of the Museum, Mr. George Nixon Black, has bequeathed the Museum One Hundred and Fifty Thousand Dollars and, subject to several large and smaller gifts, the residue of his estate. The amount of the residue has naturally been a subject of great interest both in and out of the press, and, while it will probably be materially less than was at one time stated, it will undoubtedly rank among the largest bequests to the Museum. At no time could it have been more welcome, when the building of a new school and the maintenance of a great new wing have added financial burdens to the Museum's exchequer.

### Christmas Cards

THIRTY-TWO Museum subjects from the Print, Painting, and Decorative Arts Departments have been reproduced on cards suitable for Christmas use and are now on sale at the Sales Desk. In addition to the post-card size offered last year, a somewhat larger card, with envelope to match, is available. The smaller cards are five cents each, envelopes three for five cents; the larger size, ten cents each with envelope. A folder listing subjects will be sent on request.

### Notes

THE OFFICIAL OPENING of the New Wing on the evening of Wednesday, November 14, presented a scene not easily forgotten as the gaily

dressed throng of after-dinner guests moved in animated conversation through the warm glow of the lighted galleries or strayed into the illuminated Garden Court with its fountain, terraces, and granite balustrades set against a dark background of cypress and cedar. Greatly as eighteenth century Europe differed from seventeenth century New England, the contrast was by no means unhappy between the sumptuousness of the Louis XVI salon and the simple but cosy New England living-room of early Colonial days.

FREE GUIDANCE through the galleries of the New Wing has been provided every Wednesday and Thursday morning at 11 o'clock, with Miss Marion E. Doane, Museum Instructor, in charge. On other days guidance is available by appointment at 10.30 A.M. and 2.30 P.M., free to subscribers, to others at a fee of one dollar for each appointment of one hour for a group not exceeding four persons, with twenty-five cents additional for each person in a group of more than four. The usual free guidance through other parts of the Museum will be continued at 11 o'clock on Tuesday and Friday mornings.

IN connection with the opening of the New Wing of the Museum a series of four exhibitions of photographs illustrating the arts of Italy, France, England, and America will be shown in the Photograph Room of the Library from the fifteenth of November until the fifteenth of January.

DR. TASSILO ADAM, formerly official ethnologist of the Dutch East Indies, lectured at the Museum December 7 on "Shadow Plays and Theatres of the Javanese Court." The lecture was illustrated with motion pictures.

IT is proposed to hold an exhibition of water colors in the Renaissance Court, probably opening in January.

THE FOLLOWING PUBLICATIONS relating to the Department of Decorative Arts of Europe and America are now available:

*Handbook of the Department*, paper, 60 cents, postpaid; boards, \$1.10, postpaid.

*The Chippendale Room*, by Eben Howard Gay, paper, \$1.25, postpaid; de luxe edition, \$10.50, postpaid.

*Folding Pictorial Guide*, 12 cents, postpaid.

*Leaflet* illustrating seven of the Period Rooms and the buildings from which they came, 12 cents, postpaid.

PHOTOGRAPHS in black and white of views and details in the New Wing from more than one hundred and fifty 8x10 inch negatives are available at 40 cents each, with 10 cents additional for mailing on small orders; also twenty photographic post cards of Period Rooms at 5 cents each, or 90 cents for the entire set, with 10 cents additional for postage. A detailed list of subjects, both of photographs and of post cards, will be sent upon application to the Sales Desk.